



The Lady and the Unicorn

The Lost World of the Millennial Kingdom

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[UPDATES](#)

MY wife has a working theory that Hadley men are incapable of creating women. This is undoubtedly due to her careful observation that several generations of the Hadley family tree, going all the way back to the 19th-century, have only produced a lineage of sons. We've checked. We cannot find a natural born female anywhere in our ranks, only sons. Boys on all sides. Apparently, Hadley men have little choice but to enlist women as hired-on help. Having a daughter has become somewhat of a wager

between us, and I am rather persistent, though so far, Mrs. Hadley has proven me wrong every time.

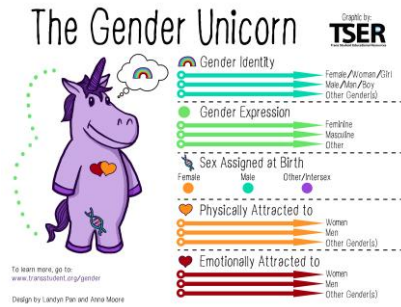


[UPDATE 8/12/2024: Well, what do you know, that didn't age well. Nearly two years after writing the original iteration of this article and I had a daughter. [It's a Girl](#). I probably should have warned you before showing the exact moment when **Sarah** pulled the baby from her womb and then checked to see if we were having a baby Asher or a baby **Rivqah**. But then, I figure, if you can't handle the miracle of birth then why bother reading the following article? Up to that very moment, I wasn't competent that a girl was possible even though Sarah had learned that she was pregnant through a dream, and in that dream, her daughter was declared.

Let me tell you, mister, becoming the father of a daughter completely changes one's perception of women. I don't believe in coincidences, how about you? My initial investigation into **Miryam of Migdal**, which was formally published on **6/15/22**, one month before Rivqah's birth on **7/7/22**, had me concluding that the [Woman with the Alabaster Jar](#) was indeed the betrothed of Mashiach. From that moment onward, Miryam opened my eyes to the lost world of the **feminine Divine**, not simply through the outpouring of the **RUACH CHAKA'MAHA** in Ma'asiym (Acts of the Apostles); most refer to her as the Holy Spirit; but more specifically, as she materialized in the **Millennial Kingdom**.

Fact of the matter is, the entire original 2020 article didn't age very well, seeing as how I butchered the entire **Unicorn** narrative. So much for 20/20 vision. I didn't simply throw the unicorn under the bus. No, I put the bus into reverse so as to drive right over the speedbump again, making a spectacle of the entire episode. That was back during the very awkward "Everything is pagan" leg of my writing career, not my brightest hour. My confusion pertained to a flawed school of thought which assigns any pearl found in the pigsty to be proof of its paganism. There are also geological

columns of religious thought, by which we assign titles like **Classical** or **Hellenization** to them. If you want to defeat an idea, then give it a title or name it after someone, like **Platonism**, **Arianism**, or **Calvinism**. Supposing a religious concept pre-exists “The Bible” only to be adopted by the people of “The Book” at a later hour, that was all the proof I needed to relegate it to paganism. Look, without having to hash out the crime of the **Watchers** all over again, whereby they cast pearls before swine, let me just say, having a heavenly Mystery cradled in the bosom of our Controllers disproves nothing.



To the point, unicorns are everywhere, and there is no denying it. A person would have to be blind not to see that the unicorn is a grooming tool employed by sexual predators and other handlers overseeing the Corporate and Government sponsored **LGBTQQIP2SAA+?** victims of Wokeness. Regarding the ever-growing acronym, which was only LGBT a couple of short decades ago, my suggestion is that they add **MK-Ultra** to the end of it, thereby summing the entire operation up.

Warning you of “THE MESSAGE” was the ultimate purpose of the first draft. Even that is outdated. The year is 2024, and by my reckoning, you are either a victim of the latest social engineering or you are completely repulsed by it, there is no in-between. Okay, so, you’ve been warned. My conclusion at the time, albeit a fallacy, was to say the recent trend was proof of its paganism, but then, look at what has happened to the **rainbow**. Ridiculous, don’t even get me started on that one. When demonstrating that **The Green Man** had only recently taken a pagan term alongside the rainbow, and by the same circle of groomers, I stated that I want the rainbow and the Green Man back, as well as the ‘gay’ word. If there is any good in this perverse situation, it’s that they weren’t interested in the word “Straight,” indicating those of us on the straight and narrow rather than the crooked path. Now that I’m thinking about it, I want the

unicorn back as well. The unicorn, you see, happens to be a Mystery of heaven, particularly as it pertains to the Millennial Kingdom. I hereby remove it from the pigsty and offer no apologies.



The purpose of this paper is to discuss the Unicorn's role in Medieval theology, recovering what residue I can from the Thousand Years which I refer to as the Millennial Kingdom. In order to do so, I'm thinking a tour of the Unicorn's sporadic appearances in history are necessary, what hasn't been scrubbed from it, anyways. The Unicorn makes its first noted appearance at the **Ishtar Gate**. The Ishtar Gate is in Babylon, you will tell me, making it Nimrodic and pagan as hell. Yeah well, the Ishtar Gate has a lion and I don't hear you whinnying about the Lion of Judah. It also happens to display a dragon. The dragon is a very real spiritual entity

which still lives on today. Before you object, give [Wastelands of the Seraphiym](#) a read and then tell me it isn't so. But then, why settle only on the spiritual when the Ishtar Dragon gives credence to Daniy'el's encounter with one of them in [Bel and the Dragon](#)? The Darwinian game is up. Look, if the lion wasn't allegory and the dragon wasn't allegory, then call it a wild hunch, but maybe the unicorn wasn't allegory either.



Moving forward, it is my personal thesis that many instances of old world creatures like the Unicorn and the material dragon, which we have just seen, were scrubbed by our Inheritors, thereby gaslighting the Middle Ages. Babylon was destroyed in **539 B.C.**, burying the the Old World Ishtar Gate **fourty feet** under in the sands of time. Babylon was once a fertile country. Just because lions are extinct in modern day Iraq doesn't mean they didn't thrive there then, you see what I mean? It, the Ishtar Gate, wouldn't be rediscovered again until **1902**, centuries after the Dark Ages, when everyone had already decided that the Unicorn was a myth.

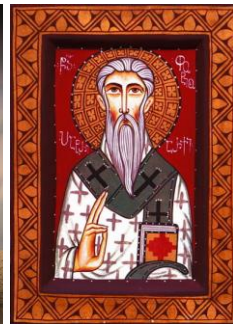


The Unicorn's next surviving appearance derives from '**Indica**', a book written by classical Greek physician **Ctesias** (*tee-zhubz*) in the whereabouts of **398 BC** which purports to describe the Indian subcontinent. Tha is to say, the Unicorn had made the move from Babylon to India. Though Ctesias is said to have gathered his stories from Silk Road travelers, having never visited the wild lands of the east for himself, 'Indica' is important for many reasons, not simply because it is the next known reference to

the Unicorn, nor the first known reference to Indian Elephants (a century before **Alexander the Great** encountered them), but also because it is the first known Greek reference to **India**, period.

In his book, the Indian people are first proclaimed to be just and honorable, thereby preparing the way for [The Legend of Prester John](#) and a certain paradoxical view of [The Three Kings](#) of the Nativity, which ties in with my Mandela Effect thesis. Among other curiosity pieces, Ctesias described short, dark skinned men called **pygmies**, growing only two cubits tall. Though his more peculiar claim included a race of people with only one leg, a foot so large they could be used as an umbrella. **C.S. Lewis** would later borrow from Ctesias when describing the invisible Dufflepud creatures in 'The Voyage of the Dawn Treader,' whom he stated had received their condition through a blend of disobedience and magic.

Again, read my **Prester John** report. I thought to invoke the man because already, by the fifth century BC, we have an established record and what would become fermented in the minds of the Medievalist, that the far East was not only the land of **Qayin**, but it also contained the man eaters from the [Acts of Andrew and Matthew](#), and quite possibly the spiritually dark world of Gog-Magog, necessitating the building of a **Great Wall** which, when all is said and done, who knows, may turn out to be **Alexander's Wall**.



It should be mentioned that 'Indica' only survives in fragments, most of which derive from the quotations of his later critics, notably **Aristotle**. He is often compared negatively to **Herodotus**. Herodotus, it is said, wrote histories. Ctesias wrote something else entirely. What remains of Ctesias description of India has been preserved in a fragmentary abstract made in the **9th century** by **Photios I** of **Constantinople**. Without going into all of his quotations, here is what we have on the Unicorn.

“In India there are wild asses as large as horses, or even larger. Their body is white, their head dark red, their eyes bluish, and they have a horn in their forehead about a cubit in length. The lower part of the horn, for about two palms distance from the forehead, is quite white, the middle is black, the upper part, which terminates in a point, is a very flaming red. **Those who drink out of cups made from it are proof against convulsions, epilepsy, and even poison, provided that before or after having taken it they drink some wine or water or other liquid out of these cups.** The domestic and wild asses of other countries and all other solid-hoofed animals have neither huckle-bones nor gall-bladder, whereas the Indian asses have both. Their huckle-bone is the most beautiful that I have seen, like that of the ox in size and appearance; it is as heavy as lead and of the color of cinnabar all through. These animals are very strong and swift; neither the horse nor any other animal can overtake them. At first they run slowly, but the longer they run their pace increases wonderfully, and becomes faster and faster. There is only one way of catching them. When they take their young to feed, if they are surrounded by a large number of horsemen, being unwilling to abandon their foals, they show fight, butt with their horns, kick, bite, and kill many men and horses. They are at last taken, after they have been pierced with arrows and spears; for it is impossible to capture them alive. Their flesh is too bitter to eat, and they are only hunted for the sake of the horns and huckle-bones.”

With the description given to us by Ctesias, it is not too difficult to read the rhinoceros theory into the Unicorn mythos. The unicorn was basically described as a tank, capable of full gallop when push came to shove, and was only hunted down for its horn. Has anything changed today? The Indian Rhinoceros is still hunted for its single horn, given its proposed alexi-pharmic qualities. I'm not trying to lead the jury, but the Unicorn of Ctesias has all the familiar markings of an Indian Rhino, looking nothing like the Unicorn on the Ishtar Gate. Can't say the unicorn doesn't exist anymore, can you, doubters? For all of you 'unicorns are rhino' people out there, just waiting to correct me with your enormous

sized brain in the comments section, you can no longer say I didn't throw you a bone or two.



History is full of script writers and revisionists, all attempting to attach a name to their version of events, and for whatever reason, some of them get pushed to the spotlight whereas others become disfavored, falling on the wrong side of it. Such was the case with Ctesias the moment that **Aristotle** got into the game. Never mind the insane romances which would be attached to his pupil, **Alexander the Great**, or the fact that Aristotle would completely disappear during the **Thousand Years** which we call the Dark Ages, only to reemerge in time for the **Enlightenment**. Nothing to see there, I'm sure. Well, here is a quick look at one of the jabs which Aristotle made at him.

“And in India, as Ctesias — who isn't worth believing — says, there are neither wild nor tame pigs, but **massive bloodless animals all covered in scales.**”

Wrong again, Aristotle. I may be three millennia late, but I am still way ahead of you. I went over this already in [Wastelands of the Seraphiym](#). There were dragons in India and they were the seed of the Serpent, which is why material blood wasn't an issue. You've just been fact checked. What is curious about Aristotle is that he quotes from Ctesias anyways in his book, 'History of Animals', despite knocking him off the podium. Consider the following.

“Some animals have horns, others do not. The majority of those that have horns are naturally cloven-hooved, like the ox, the stag and the goat. We have not observed any single-hooved, two-horned animals. But there are a few

animals that are single-horned and single-hooved, like the Indian donkey. The oryx is single-horned and double-hooved. **And the Indian donkey is the only single-hooved animal that has a knucklebone.**”

Aristotle gave the Unicorn, or the Indian donkey as he called it, a knucklebone, who else talked like that? Ctesias did. There is a mystery here. Aristotle calls Ctesias an unreliable source, a nincompoop who isn't worth believing in, while at the same time including his observations, and in this instance, without comment. Another reason for thinking he was quoting from Ctesias is because of the close proximity of Aristotle's Indian donkey description to one about the **manticore**, an animal having the head of a man, often with horns, the body of a lion, and the tail of a dragon or scorpion. And for the record, Aristotle claimed to have pulled the manticore from Ctesias.

So, why did Aristotle not cite Ctesias as his source for the rhino, *er*, I mean, the one-horned Indian donkey? There is no indication here that the source is not to be trusted. I will remind you that the 'Indica' fragments which we still have appear to derive from the **9th century Photios I**, heralding from **Constantinople**. Perhaps a better question will be one which invokes the possibility that Ctesias is a composite image, maybe even a strawman.



Well anyways, we have the berated and very mysterious Ctesias, whom our Controllers thought not worth their effort to assign a portrait. There is someone who was given what they actually admit this time around was a **“speculative portrait,”** LOL, he was given a bust and everything, and his name was **Lucian of Samosata**. To be frank, the **second century AD** satirist Lucian depicted Ctesias as being condemned to a special part of hell reserved for those who spread wild lies during their lifetimes. Among his disgusts were the pygmies, but also Ctesias' claim that there were people in the far East who still grew **18 feet tall**, *you don't say*. Oh

gee, you have to wonder if this guy worked for the **Smithsonian**. Backing U-Haul moving vans into India, are we, Lucian? Making sure the Newspaper reporters aren't spreading lies and being helpful with the evidence, are we, hmmmmm?



Not to get sidetracked or anything, but here's something you don't see every day. A **Pompeii** fresco depicts pygmies having fun with a hippo and a couple of crocodiles, though one of them resembles a **dimetrodon**. Not that I'm here to get hung up on the dimetrodon, I simply want to point out to the 'Nub-ub' crowd that one appears in the **1587 Urbano Monte map**. It is shown inhabiting the outer rim of our world, though some of us know that to be **The Hidden Wilderness**. A fossil wasn't discovered until **1845**, and in Prince Edward Island of all places, thereby rediscovering what many of the ancients already knew. My entire point here is that the world stage is a very big place and not everyone fell into rank with Aristotle. Pompeii was totally into pygmies, as was **Pliny the Elder** in his book, 'Natural History'. And who, pray tell, died in Pompeii? Ironically, Pliny the Elder did. It was **79 AD**, and he was there attempting to rescue a friend and her family, his nephew **Pliny the Younger** tells us, during the eruption of Mount Vesuvius.

Today's topic is supposed to be on the Unicorn and believe it or not I am still dictating it to you. From what I can tell, there are two completely separate unicorn traditions, of which only the first has been given. The first is the account of India given by Ctesias, which I have likened to and in fact believe to be the Rhinoceros theory. I haven't yet touched upon the second linear tradition. Believe me when I tell you this hasn't been a waste of your time. Look, I don't know if Ctesias historically existed, if he is a composite, or a work of fiction and a strawman. What can be stated, however, despite his describing a rhinoceros rather than the Medieval

unicorn (which I am about to turn to), is that the given descriptions of India, which his quotations were claimed to contain, with its pygmies and Og-sized giants, were extremely popular during the *said* Middle Ages. Especially if Prester John is to be taken at face value, which I don't.



The second linear tradition appears to find its origin story in the **Bestiary**, a title which quite literally became a literary genre during the Middle Ages which, come to think of it, might explain why Photios I might want to preserve some of Ctesias' quotations. Next to the Latin Vulgate, there is hardly a source more widely circulated and preserved, as testified by its many copies and translations. Included among them are the Latin, Greek, Georgian, Slavic, Ethiopian, Syriac, Arabic, Coptic, and Armenian. Popular reading material. And need I remind you that Aristotle shrank so far down the 'New York Times' Bestseller list that The Historians claim he must have lost only to be rediscovered again. LOL, that must be it.

A bestiary, if you're not aware, contained descriptions of certain animals, be they deemed real or fictitious by today's audiences, plants or stone even, each of which presented stories and allegories for moral and religious instruction and admonition. I can already feel it, can you? The sarcastic weight of Lucian rolling his eyes right now from his grave in She'ol. And of course, the Unicorn was a popular fixture among the animals contained within them. The numerous manuscripts of medieval bestiaries ultimately are derived from the **2nd Century AD** Greek text **Physiologus**.

The title Physiologus is derived from the Greek φύσις (physis, 'nature') and λόγος (logos, 'word'), and also, because the author introduces each of his stories from natural history with the phrase: "The Physiologus says," or rather, interpreted, "The naturalist says." But then I *checked*. I don't know how else to say it, so I might as well lay it out clean and straight. Physiologus, by which the Medieval Unicorn derives, was written by an **unknown author**. Oh dear, *oh dear*, oh my, why does stuff like this keep happening?

Several authors were offered in the police lineup, with **Epiphanius**, **Basil of Caesarea**, and **Peter of Alexandria** being fingered among them, none of whom officially fit the timeline. **Ambrose** was the most popular suspect of them all, though it appears that nobody wanted to take credit or have their name attached to it. Perhaps that has something to do with “official Christianity” doing what it could to frustrate this adorable collection containing animal characteristics. Apparently, **Pope Gelasius** condemned *Physiologus* in **496** as the work of “heretics,” which has me liking the book as well as the literary genre which it spawned more by the moment. Despite his efforts, *Physiologus* and the *Bestiary* overcame all book burnings and other obstacles to become a household name throughout Christendom for over a **thousand years**, as *The Historians* would say.

Somebody will be tempted to tell me that *Physiologus* presupposes the allegorical exegesis first developed by **Origen**, or YAH forbid, **Tertullian** and **Cassiodorus**, among other “Church Fathers”, but this would not be the correct position. In reality, *Physiologus* finds its origin in the position already stated in the Epistle of **Barnabas**. It is certainly no coincidence that both are said to derive from the same city, Alexandria. Were they written by the same author? That I cannot tell. Nobody was rounding up Barnabas for the police line-up, and I’m not saying they should, but then why would they when Rome attempted to frustrate the distribution of the Unicorn book while simultaneously claiming apostolic succession? Well anyways, here is where *Bestiary* literature found its source inspiration from.

10 When Moshe said, “You will not eat the swine, the eagle, the hawk, the crow, or any fish that has no scales,” he had three principles in mind. ² For at the end he enumerates them in *Devarim*,

I will place before this people my Torah.

So, this is not Elohim’s commandment about crunching; rather, Moshe spoke in the spirit ³ about swine: You will not cleave to piggish people of this sort. When they get full they forget the master, and when they are in need, they think of the master. Like the swine who does not know its master when it eats, when hungry it cries out, and once it has received, is quiet again.

⁴ Nor will you eat the buzzard, the hawk, the kite, or the crow.

He means that you will not cleave to nor be like people of this sort, who do not know how to provide for themselves by labor and sweat, but in their iniquity, they seize the property of others. They observe, watching whom they will plunder in their covetousness while they carry on as though innocent. The same way these birds provide no food for themselves by work, but, sitting idly by, seek out how they can eat the meat of others. Some people are likewise destructive on account of their evil works.

⁵ And, You will not eat the lamprey, the octopus, or the squid, and he means you will not cleave to or become like people of this sort, who are immoral to the end, having already been condemned to death, even as these accursed fish swim alone in the abyss, not suspended as the others, but dwelling in the muck in the depth of the sea.

⁶ He says,

You will not eat the rabbit,

and he means you will not be a pedophile or like such; for the rabbit grows an orifice in the body each year, so it has as many anuses as years.

⁷ Nor will you eat the hyena,

meaning you will not be an effeminate-seducer-of-children or a wanton-abortive-fornicator or any such person, because the hyena's traits change each year, becoming like a male one year and a like female the next.

⁸ Nor will you eat the weasel,

and with good reason: you will not be like those we hear about who do forbidden and immoral acts in their mouths; for these creatures gush forth into their mouths.

⁹ So Moshe spoke of these three teachings about food in a spiritual sense. But the people, in accordance with the lusts of their flesh, received them as being only about eating!

¹⁰ Even Dawid receives knowledge of these same three teachings. He says in like manner,

Blessed is the one who has not gone into the council-chamber of the irreverent (even as fish make their way in darkness into the depths), and has not stood in the way of sinners, (even as those who pretend to fear YAHUAHA sin like swine) and has not sat in the seat of the destructive, (even as do the perching birds, looking out for booty).

But in the end, you do indeed have a complete commandment covering food. ¹¹ For Moshe said,

Eat everything that is cloven-footed and chews the cud.

What does he mean? The cruncher takes food from the muncher, and becoming dependent upon him for food, acts as though he were glad. See how well Moshe discerns the commandment?

Barnabas 10:1-11

Modern translators love to butcher this passage so as to make Barnabas out like he was attempting to make the case that unclean food was in fact kosher and always up for grabs in the all-you-can-eat buffet, and more importantly, that Yashar'el simply misunderstood that fact. *Ridiculous*. Had he truly been suggesting that to be the case then it is proof that he didn't actually take the time to read the Instruction Manual. Barnabas is not declaring unclean animals clean, neither. What he is actually doing is showing, rather brilliantly, that every letter of the Torah has a spiritual component to it. As far as I'm concerned, Barnabas is totally legit and in line with the Torah. He is saying that the Yahudiym read Moshe and concluded they weren't supposed to eat pig but then it was somehow okay to act as a piggish people. Don't do that. Don't have the heart of a rabbit, which is to be a pedophile, and also, don't eat a rabbit while you're at it, because you know the saying of old, you are what you eat.

Before telling you what Physiologus says concerning the Unicorn, there is still one other source worth pointing out. In my [500 Years of the Phoenix](#) paper, I sourced **Clement of Rome**, another legitimate fig tree generation follower of Mashiach who should have ended up in my Bible. I won't be repeating that information here. It should at least be noted that Clement accredited the **Phoenix** with attributes of Mashiach, his resurrection, as

well as the resurrection of all to come. Neither Clement nor Barnabas were choreographing their steps though they certainly were harmonizing. Springboarding from these two examples alone, the Medievalist was capable of allegorizing not merely everything in Scripture but everything outside of them as well, fastening upon all of Nature a Christian mind. The macrocosm as well as microcosm of all Creation itself became a storehouse of edifying metaphors whereby the Creator fashioned higher and lower beings for the exclusive purpose of moral and spiritual instruction of mankind. The Earth and everything in it was redeemable, even spiritual entities, if only they would reach up in virtue and embrace the grace offered to them. Likewise, darker spiritual entities like the centaur or the siren encompassed their worldview, and even the dog-head could be redeemed.



Finally getting to what Physiologus has to say about the Unicorn, here you go.

Physiologus says about **the unicorn that it is in size small as a kid, but that it has a fierce, bestial nature, and one horn on its head. It is impossible for hunters to capture it the usual way, though I shall tell how they do catch one: They place a chaste virgin in its path. The unicorn goes to the virgin's bosom. She warms the unicorn and then leads it to the king's palace.**

Physiologus

Gone is the Indian donkey of the Greeks, with its hulking strength and tank-like armor, which of course gives rise to the Rhinoceros theory, though not necessarily the ox-like unicorn from the Ishtar gate. An ox is a clean animal. It chews its cud, and its hooves are cloven, and who knows, the variety of Unicorn? I had earlier stated that there are two separate unicorn theories completely separate and parallel to each other and this is it, the other one; the naturalist catalogue that sparked hundreds if not

thousands of Unicorn sightings across the realm, if only on paper. The Unicorn of the Bestiary Books is described in miniature size, having shrunk down to that of a kid goat. Already, ‘My Little Pony’ is coming to mind. Unlike the Indian donkey, which is nearly impossible to kill, the kid-sized Unicorn is quite impossible to capture except for one catch, no pun intended. It is lured to a virgin’s bosom, and what do you make of that?



Virginity was quite literally a staple of Medieval theology, though I much prefer the Hebrew word ‘*Bethulah*’. For the Medievalist, all roads began in the Garden with **Eve**, or Cha’uaha in the Paleo as I prefer to call her, wherein the Virgin succumbed to the Seed of the Serpent, [Serpent Seed](#). But then that same road led and ultimately culminated with **Miryam** the Mother, [Second Eve](#). It should not surprise us then to find the Unicorn’s story beginning in the Garden with the first Woman, given his penchant for Virgins. One might be tempted to suspect the Unicorn is purely Christian in allegory but need I remind you that Clement and Barnabas would have been considered “Judaizers” by today’s Christian standards. As I have shown, they were sometimes called [The Natsariym](#), which was

by Goyim standards another sect of Judaism. And so, will it surprise you to learn that Rabbinical Judaism, having only recently stepped out of the cradle of its infancy, was also in lockstep with the “Christian textbook” of animal behavioral characteristics?

The ox that Adam, the first man, sacrificed as a thanks-offering for his life being spared, **had a single horn on its forehead**, as it is stated: “And it shall please the Lord better than a horned [makrin] and hooved ox” (Psalms 69:32). **The word *makrin* means one with a horn.**

Shabbat 28

The Talmud has been thrown at you, that is what has just happened. I would say I am sorry I did it, and with little to no warning, but it needed to be done. ‘Shabbat’ was written in the **2nd century AD** by Rabbi **Yahudah ha-Nasi**, somewhere in-between the years **135 to 217** to be exact, pitting him as a contemporary of **Irenaeus** and **Polycrates**. Yahudah ha-Nasi was a chief redactor and editor of the Mishnah as well as a key leader of the Yahudish community in Roman-occupied Yahudah after the Bar Kokhba revolt. That would also make him a close neighbor with Justin Martyr, but we haven’t gotten to him quite yet.

Yahudah not only placed the Unicorn in the Garden, but he also made certain that it was the first thanksgiving offering made by A’dam or any son of A’dam on this Earth. Do you know what this means? It means that the Unicorn, that is, the *true* Unicorn, was a clean animal. It had split hooves and chewed its cud. No, A’dam did not splash barbecue sauce down upon Bebo and Rocksteady after offering them up on the grill.

It is also described in ox-like terms, arousing the Ishtar Gate Unicorn into our peripheral vision again. I’m guessing Yahudah ha-Nasi’s ‘Shabbat’ is where Louis Ginzberg was sourcing his information from when giving the Unicorn’s whereabouts in Barashayath (Genesis).

The first time A’dam witnessed the sinking of the sun he was also seized with anxious fears. It happened at the conclusion of the Sabbath, and A’dam said, “Woe is me! For my sake, because I sinned, the world is darkened, and it will again become void and without form. Thus, will be executed the punishment of death which God has pronounced against me!” All the night he spent in tears, and Eve, too, wept as she sat opposite him. When day

began to dawn, he understood that what he had deplored was but the course of nature, and he brought an offering unto God, a unicorn whose horn was created before his hoofs, and he sacrificed it on the spot on which later the altar was to stand in Yerushalayim.

Legends of the Yahudim

Actually, Louis Ginzberg offers much more than Yahudah ha-Nasi in his retelling. I'm not going to track down every source for his composite, Talmudic or not, or else we will be here all day. Though I will mention that A'dam's fearful response to the darkness closely resembles those of the [Anunnaki](#), when the light and darkness was first separated for them, but also a similar scene that occurred for A'dam in [1 Adam and Eve](#). It is certainly interesting that the altar which the Unicorn was offered upon was at [Yerushalayim](#) of all places. I happen to have a paper on that one as well. [The Altar of Yahuah: A Life](#). In doing so, the clean goat-like Unicorn is not only given direct comparison to the [Ram from heaven](#), which was given in [Yitschaq](#)'s stead, but also the sacrifice of Yahusha Ha'Mashiach.

I'm shocked that the Unicorn sacrifice was allowed to stay in Rabbi Yahudah's text, given all the reworking of documents they were presently employed in. I dropped '1 Adam and Eve' into the conversation for a reason. Though surviving versions are said to have been composed from the early 3rd to the [5th century AD](#), the literary units in the work are considered to be older and predominantly of Jewish origin. That is to say, there is wide agreement among 'The Scholars' that the original was composed in a Semitic language in the [1st century AD](#). The text was a Hebrew one, Jewish if you prefer. '1 Adam and Eve' is so loaded with references to the work of Yahusha Ha'Mashiach that it's no wonder they dropped it after having him murdered. I mean, it's so convenient how the Jews didn't spare their original copy of '1 Adam and Eve' just to prove the "Christian" version wrong.

Well anyways, modern post-Newtonian, Globe Earth Scholars are abhorred to read about these Unicorns which 2nd century Christians and Jews were so arrogantly convinced of. Also, who really knows which came first, 'Shabbat' or 'Physiologus.' It is doubtful that Rabbi Yahudah was quoting from the mystery author of 'Physiologus', but then, why assume 'Physiologus' was the first to give the Unicorn Messianic character traits? A better question would be why the people of The Book, straddling both

sides of the aisle, would mutually agree upon the Unicorn's historical existence. Assuming for the moment that there were no present Unicorn sightings anywhere in the world, where were they sourcing their information from? Surely, 'Physiologus' cannot be the beginning of our quest.

It is perhaps odd that Yahudah employed the word *makrin*. Not sure why he did. Perhaps a Rabbi can come along and explain that one to me. Seriously, I want to know. The Hebrew word רֵאֵם *re'em* is what we should be looking for. **Re'em** is an animal which appears several times in the Bible and look at how it is described.

<p>²² God brought them out of Egypt; he hath as it were the strength of an unicorn.</p> <p>Numbers 23:22 [KJV]</p>	<p>¹⁷ His glory is like the firstling of his bullock, and his horns are like the horns of unicorns: with them he shall push the people together to the ends of the earth: and they are the ten thousands of Ephraim, and they are the thousands of Manasseh.</p> <p>Deuteronomy 33:17 [KJV]</p>
<p>⁹ Will the unicorn be willing to serve thee, or abide by thy crib?</p> <p>¹⁰ Canst thou bind the unicorn with his band in the furrow? or will he harrow the valleys after thee?</p> <p>¹¹ Wilt thou trust him, because his strength is great? or wilt thou leave thy labor to him?</p> <p>¹² Wilt thou believe him, that he will bring home thy seed, and gather it into thy barn?</p> <p>Job 39:9-12 [KJV]</p>	<p>²¹ Save me from the lion's mouth: for thou hast heard me from the horns of the unicorns.</p> <p>Psalms 22:21 [KJV]</p>

<p>¹⁰ But my horn shalt thou exalt like the horn of an unicorn: I shall be anointed with fresh oil.</p> <p>Psalm 92:10 [KJV]</p>	<p>⁷ And the unicorns shall come down with them, and the bullocks with the bulls; and their land shall be soaked with blood, and their dust made fat with fatness.</p> <p>Isaiah 34:7 [KJV]</p>
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Time and again, the Unicorn is given the same characteristics which the Medievalists would later come to know him by, intimately so. He is first and foremost compared with the strength of Alahayam. Yoceph was the father of Ephrayim and Menasheh and their symbol was none other than the Unicorn, a manifestation of YAHUAHA's strength. I will be sure to show you how their identification with the creature manifested later down the road. According to Iyov (Job), the Unicorn is wild and untamable, unfit for agricultural work. But then, the horn of a unicorn was the picturesque anointing of the righteous after the House of YAHUAHA was established and the wicked judged. Even Isaiah paints the Unicorn as a creature of judgement over the enemies of Yashar'el. I'm not sure if you noticed but they are pictures of the Millennial Kingdom.

Some of you getting ready to write your rebuttals over my use of the KJV. Because all of the modern 'Scholars' have gone another route, haven't I received the memo? I sourced it on purpose, *daddy-o*. In every instance, the Unicorn's appearance derives with re'em, though it wasn't the Hebrew Masoretic which they were necessarily copying from. The KJV translators had one eye on the Septuagint, and it is the Septuagint which carried the Hebrew re'em over to the Greek word [μονόκερως] *monokeros*, which is translated to mean "one horned."

The Talmudists also make several mentions of another mystery man who is worth dropping into the conversation. Oneklos supposedly lived in the whereabouts of 35-120 AD. He is said to be a Roman nobleman who converted to Judaism, the son of a man named Callinicus and the sister of Titus, the Roman Emperor responsible for the Temple's destruction in 70 AD, yikes. Though according to the midrash Tanhuma, he was a nephew of Hadrian and not Titus, which is worse? Well, for whatever reason, the Talmudists claimed it was Oneklos who taught that the 're'em' was kosher, so, there's that.

Let's all be honest here, the KJV is not the oddball in the bunch, nor is it a sudden detour in theological reasoning where the unicorn is concerned. **72 Jewish Scholars** all got together centuries before Messiah and went the Unicorn route. Modern translators are just going to have to deal with the fact that words change meaning. 'Gay' used to mean one thing, now it is another. You can't claim that everyone going around saying how gay they were before The Sixties were singing their allegiance to the Rainbow Flag. They have now done the same thing with re'em. The Alphabet Crowd has turned the Unicorn Gay whereas the Scholars have transformed him back into an ox, or by some accounts, a rhino.



Why does **Justin Martyr** look like Iesus Christus in this painting? I have many questions in this life though I don't suppose that one in particular will find resolution in the present exercise. Right now, the more pressing matter is the Unicorn, particularly the spiritual characteristics of the said creature. Martyr lived from **100-165 AD**, born near Shechem in Samaria of all places, and his invoking of the Unicorn doesn't disappoint.

And God by Moses shows in another way the force of the mystery of the cross, when He said in the blessing wherewith Joseph was blessed, 'From the blessing of the Lord is his land; for the seasons of heaven, and for the dews, and for the deep springs from beneath, and for the seasonable fruits of the sun, and for the coming together of the months, and for the heights of the everlasting mountains, and for the heights of the hills, and for the ever-flowing rivers, and for the fruits of the fatness of the earth; and let the things accepted by Him who appeared in the bush come on the head and crown of Joseph. **Let him be glorified among his brethren; his beauty is like the**

firstling of a bullock; his horns the horns of an unicorn: with these shall he push the nations from one end of the earth to another.' Now, no one could say or prove that the horns of a unicorn represent any other fact or figure than the type which portrays the cross. For the one beam is placed upright, from which the highest extremity is raised up into a horn, when the other beam is fitted on to it, and the ends appear on both sides as horns joined on to the one horn. And the part which is fixed in the centre, on which are suspended those who are crucified, also stands out like a horn; and it also looks like a horn conjoined and fixed with the other horns. And the expression, 'With these shall he push as with horns the nations from one end of the earth to another,' is indicative of what is now the fact among all the nations.

Dialogue with Trypho 91

Justin Martyr inhabited, as I mentioned already, the second century, placing him well within the crosshairs of 'Physiologus', Rabbi Yahudah ha-Nasi, and the mysterious Oneklos. Unicorns were all the flave and yet none of these sources appear interrelated. In a time when everyone was competing to have their original quote attached to a nature and Christ allegory, Martyr's version of the "unicorn cross", LOL, was not a popular one. How can I be so certain? I cannot. It's just that, if art is any indicator, by which there is zip-zero unicorn and cross pictures showing up in my Google search, then it was not.

As comical as a unicorn-cross may seem on the surface, his desire to make it so tells us a great deal of information regarding early Christian attitudes about crucifixion. Martyr quoted from Deuteronomy, a passage which I have already shown. A unicorn horn was a sign of power, a manifestation of YAHUAHA's strength, as well as an anointing. Martyr wasn't simply tying those attributes into Yahusha's crucifixion device though. He was explicitly tying in the cross, the Tav, Mashiach's calling card, with the very emblem which would unify Ephrayim and Manasseh in the coming Kingdom.



Basil, *uubbb*, the **fourth-century** Bishop of Caesarea, I am not a fan of. It's why I've shrunk his picture so freaking small that it might as well be a thumbnail. And no, this is not an issue as to who has the bigger unicorn horn. But whatever, I'll take one for the team, knowing that you and I share a mutual love of Unicorns. He too threw his hat into the ring. Here is the quote attributed to him.

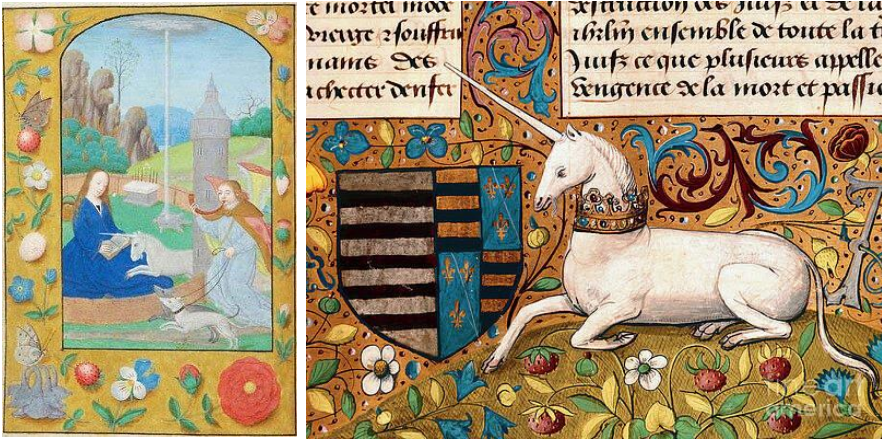
“My protector and the horn of my salvation; Christ is the power of God; therefore, **he is called the Unicorn on the ground that he has one horn, that is, one common power with the Father.**”

There is some more theology for you. I will let you pause all you want and think about it, but as for me, I am moving on with the discussion.



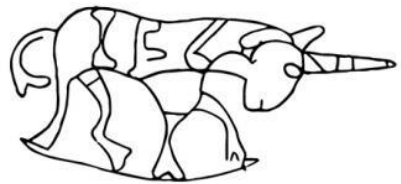
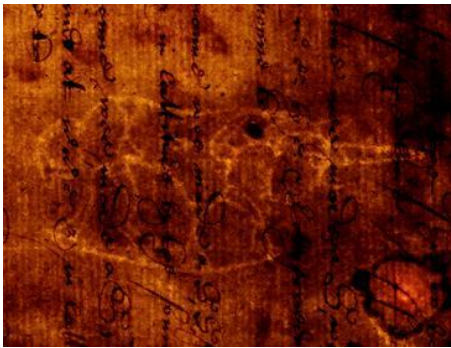
Well anyways, the Middle-Ages and the Medieval era is finally upon us, thank heaven. This is where I've always wanted to be, even before I knew the Thousand Years of “Darkness” was the Millennial Kingdom. If you had asked me as a college student where I wanted to vacation, I would have set down ‘The Song of Roland’ long enough to tell you the Byzantine Empire. As I was saying, I can't find any Unicorn-cross pictures in the Middle-Ages. Must not have been a fan of Justin Martyr. Though in some of them, like this Illumination, the Virgin is welcoming a Unicorn which

happens to resemble a hairy kid or a **Pascha lamb**, slain with a spear in his thigh. I think we all know what theme the artist was going with. I have come prepared with plenty of Unicorn images to show you, and I'm finding it rather suspicious that Mashiach and the slain Unicorn are never seen in the same room together. The ancients knew something we didn't.



Among his many noted appearances throughout the MK, the Unicorn was a reoccurring character in **Illuminations**. Illuminations were added to the trim of individual pages within handwritten books, favoring gold, silver, and other materials to make them more luminous and bejeweled for their readership. In Medieval times, the art was at its absolute height. The mistake you mustn't continue to make is in viewing the Unicorn

through the modern PSYOP, which will be a temptation for many, perhaps even impossible for some. Though the MK was scrubbed from the public consciousness, I am at least asking you to view the Unicorn through the lens of Medievalists. In nearly every depiction, he is kingly and majestic though wild and free, tamed only by the lap of a Virgin Lady, as the Naturalist insists, whereby he is often lured and hunted. Take a mental note of that if you haven't already. We often see him paired with a Lion, and it is certainly telling to spot the Unicorn in a Hebrew illumination for **Song of Songs**, hinting at his stand-in for the **Bridegroom**. You'll want to jot that one down as well. Not sure if you noticed, but the **fleur-de-lis** habitually blossoms whenever the Unicorn shows face, probably another clue.



Among such emblems as the **Lion of Yahudah** and the **Paschal Lamb**, and once more, the pesky **fleur-de-lis** that keeps showing up everywhere, the unicorn also happened to be a staple of watermark imagery. A **watermark** in case you are unaware was an early form of a trademark or brand logo, citing the book's source origin, though sometimes they indicated paper quality levels. Watermarks were created by changing the thickness of paper while it was still wet during the manufacturing process. They typically only become visible in transmitted light because its very design is a thinner imprint in the paper. This is due to the paper maker sewing a bent wire to the top of the mold, causing fewer fibers to form the sheet in the protruding areas.

I have not taken the time to scour every archive in Paris, holding each manuscript up to the light, though I am told that of the **13,000** watermarks collected from antique bibles and other medieval literary works, specifically those originating from paper mills throughout the Languedoc-Roussillon region of France, nearly **10%** of them involve **unicorns**. When paired together, the Lion and the Unicorn are symbols representing the unification of Yahudah and Yashar'el. Separately, they are indicative of the legitimate King over Yashar'el-Yahudah, as noted by the Paschal Lamb. And of course, the fleur-de-lis has its own angle to tell. Did you notice that the Unicorn and even the Lion have a fleur-de-lis at the end of their tails? Hmm, perhaps it is indicative of the **Sangreal** after all. I wouldn't really know as I wasn't there. That will be up for you to decide. If anything, the fleur-de-lis tails on both the Lion and the Unicorn are indicative of their association with, oh, I don't know, a certain royal French bloodline. Notably the **Franks**.



Keeping in perfect stride with 'Physiologus,' we have before us the Unicorn hunt, whereby the said creature is drawn to the lap of a Virgin Lady and slain. In one rather imaginative depiction, a naked lady plays the part of a siren so as to lure the Unicorn in. In the next scene, he is

butchered by hunters for sport. Someone is aching to tell me they were pedo hunters, conveniently waiting around in the bushes and certainly not playing the part of Peeping Tom. Sure, that must be it. Notice how the Medieval artist placed a purse underneath the killing scene. He is telling us that the Lady went shopping afterwards. Hopefully, the pedo-corns will keep to the woods rather than the mall. Seriously though, an equestrian has a falcon perched on his arm. Official history claims that **falconry** originated with **Indica** by **Ctesias**, the Indian donkey guy, so there is a noted connection for you.



Seeing as how the Unicorn is universally accepted as a symbol of **Christ**, I think it is obvious that the Virgin sits in errant contrast to the Whore of Babylon. Mashiach is repulsed by the Adulteress, but he cannot help but to be in rapturous love with the Lady, being irresistibly drawn to her. She is his **Ekklesia**. That is the standard textbook answer, though I am more inclined to conclude that the [144,000 Were Women](#) and that they are the ones being invoked rather than dudes sitting around in bridal gowns. Not every portrait depicts a Unicorn upon the lap of a Lady. In scenes such as this one, an entire train of Virgin Ladies lead Unicorns on parade. Lots of **red**, lots of **gold**, oh *wow*. Accuse me of reading between the lines, but it's rather difficult not seeing members of the **144,000** Club leading the way.

You know how you're never supposed to ask a Lady if she's pregnant unless a foot is hanging out? I'm going out on a limb and making an exception to the rule, but only on this instance and never again. The woman on the right, she's an expectant mother. Before I tell you why I've come to that conclusion, we must talk about the flowers or else I will forget all about them. Above the head of the Maiden, I'm not sure if those are lilies or what. If they are, then we have another fleur-de-lis sighting,

indicating a **royal bloodline**. The others are unquestionably roses, roses being symbolic of the eternal “Feminine.” Likewise, her dress is **red**, a color commonly worn by **Medieval brides**. Don’t believe me? No biggie, I didn’t expect you to. But then, did I mention the lacing? An expectant mother continually grows and would need adjusting, which is why the **lacing** of the bodice is a style associated with pregnancy.



Here are **twelve** Medieval wedding scenes to help your investigation along. In all but a couple the bride wears **red**, you’re welcome. I’m

counting two where she's chosen to go with **blue**. The reason for adding those is because I like to keep my readers on their toes. There is a third variation, a bride embroidered in red and gold. That will most definitely be discussed.



Not sure if these are their wedding photos but let's be honest, is that not the most adorable couple ever? He's into falconry and everything, what a keeper.



Recognizing a pregnant woman in Medieval art is not always a question of her figure. It often comes down to the lacing. A typical dress was laced at the front or to the sides. In this way, an expectant mother could gradually loosen her dress as the bread in her oven expanded. The pregnant mother “look” was perfectly executed by **Elizabeth** when greeting Miryam, the Mother of Yahusha, but then what in the world is going on with **Miryam of Migdal** at the crucifixion? Her dress is **unlaced**, *woops*, and might I add, she's packed on a few pounds. Well, that was awkward. Would a pregnant pause be in order?



Nope, not a one off. Once again, we find ourselves at the foot of the cross. The skull below the said cross would be A'dam's skull, from which the [The Green Man](#) was born. I spy **three** women in this painting, all three of them are Miryam's, and only one of them is **pregnant**. By now, I shouldn't have to tell you why I've come to that decision. Her head is **covered**, telling us the that opening the alabaster jar was a success and she has found her kinsman redeemer. Speaking of which, a jar is found on the ground next to her, tipping us off to her identity.



A third witness can be located in [Rogier van der Weyden](#)'s 'Descent from the Cross.' Finished before **1443**, Miryam of Migdal's front lacing tips us off to a potential pregnancy, though the award for the biggest giveaway goes to her belt. On her belt is an engraved inscription that says **IHESUS MARIA**, the names of Daddy and Mommy.



Her pregnancy at the foot of the cross may be an unexpected one off, though Miryam's penchant for **red** is renowned, and quite curiously, **gold**. I'm pulling them off the Internet tree left and right with seemingly no end to them. Though the Lady and the Unicorn depictions may be a metaphor

for Christ and his Bride, I think it is safe to say what many of these artists were going for. Miryam of Migdal is **The Bride**. I think it is time that I told you why.

⁹ The daughters of kings, women of honor,
are maidens in your courts.

And standing beside you,
glistening in your pure and golden glory,
is the beautiful bride-to-be!

¹⁰ Now listen, daughter, pay attention, and forget about
your past.

Put behind you every attachment to the familiar,
even those who once were close to you!

¹¹ For your royal Bridegroom is ravished by your beautiful
brightness.

Bow in reverence before him, for he is your Adonai!

¹² Wedding presents pour in from those of great wealth.
The royal friends of the Bridegroom shower you with
gifts.

¹³ **As the princess-bride enters the palace,
how glorious she appears within the holy chamber,
robed with a wedding dress embroidered with pure
gold!**

¹⁴ **Lovely and stunning, she leads the procession with all
her bridesmaids
as they come before you, her Bridegroom-King.**

¹⁵ What a grand, majestic entrance!

A joyful, glad procession as they enter the palace gates!

¹⁶ **Your many sons will one day be kings, just like their
Father.**

They will sit on royal thrones all around the world.

¹⁷ I will make sure the fame of your name
is honored in every generation, as all the people praise you,
giving you thanks forever and ever!

Psalm 45: 9-17

Psalm 45 is specifically referred to as the Wedding Song. To wear red and gold in Medieval art was akin to being a Psalm 45 Bride, and what a wedding. Remember the last line in Physiologus' description of the Unicorn? I didn't say anything about it then. Rather than making you flip

back through the pages, his words were, and I quote: “She warms the unicorn and then leads it to the king’s palace,” which is precisely what is going on in Psalm 45. The Bride enters the palace with all of her ladies in tow, rejoicing before her Bridegroom King. The Lady and the Unicorn is a reprisal of Psalm 45. The artists behind these depictions are hoping to tell future generations that there’s no use waiting around for a Zionist and Military-industrial complex induced end-times event. The Wedding had already commenced.



I knew the Unicorn was goat-sized, but who knew they were sometimes small enough to fit in a purse? My Little Pony, indeed. Every Psalm 45 woman’s dream, having a Unicorn willing to accessorize with her wardrobe of red dresses and gold trim. Are those **two pillars** she’s benched between? *Uh-oh*. There must be something Divine going on here, by the look of it. Half of you already know who the party poopers were and that they were the **Freemasons**, inheriting the Kingdom and then turning it into a palace of pearls in the pigpen. The other half of you may never come around to appreciating what Inheritors are capable of doing to a Mystery of heaven, holding it so close to the bosom that it is soon reviled by those who recognize the Controlled Opposition game.

For the Medievalist, the two pillars summoned a celebration of the female and male together, indicative of the Bride and her Unicorn or [The Woman and the Alabaster Jar](#). The two pillars or columns were symbolic of eternal stability, the entire cosmos as related through the union of heaven and earth, with the space between them being the Pilgrim’s entrance to eternity, specifically, the route to Renewed Yerushalayim. It’s one reason why the person standing in the middle can rightfully be called the third

pillar, or the **Tree of Life**. They alone are capable of making the journey to Paradise and back to feed the nations the leaves of healing.

The names of the two pillars are known to us as **Boaz** and **Jachin**. It is certainly interesting that Boaz was **Ruth's kinsman redeemer**. Not only that, but Miryam of Migdal mirrored Ruth's act when bowing her bare head before the bare feet of Mashiach, telling us that she too was asking for her kinsman redeemer. We shouldn't be surprised then to see a similar portrait of Miryam of Migdal standing between two pillars holding her Alabaster Jar rather than a Unicorn. Is the dowry price and the Unicorn related? She is draped in the usual red of a Psalm 45 bride, whereas the gold which adorns her head indicates that she has indeed been claimed by her kinsman redeemer. Whether the Woman with the Unicorn and Miryam of Migdal are indeed the same person is not so pressing as realizing that neither are simply brides, but priestesses of the Kingdom.

Flip back a few pages. Take another look at the Ladies leading the unicorn procession. Take another look at the Ladies in red while you're at it. Take a look at the Ladies in red and gold right here in front of you. One of them is even crowned as if that's not suspicious. She's even throwing up her street creds, the **Age of Pisces**, indicative of the two pillars and the union between the Bride and Bridegroom. Sadly, all the Mary Magdalene conspiracy theorists are missing out on the deeper implications. In claiming that Miryam of Migdal was the wife of Messiah, what they are also stating is that there was a longstanding conspiracy to keep it *hush* and that a prerequisite of graduating from art school is that they be in on it. *Wrong*. During the Millennial Kingdom, I perceive a scenario in which nobody had to speak in whispers because everyone was made well aware of it. It is only our Controllers who later attempted to bury her afterwards. They knew most of us would be so preoccupied with Tom and Jerry and Roadrunner cartoons as to not care or pay her any mind.



Among his many depictions in Illuminations and watermarks, the Medieval Unicorn would find his greatest glory in what few remaining **tapestries** have come our way, having narrowly survived the intervening centuries, with its endless Wars, meddlers, and 'Book Burnings'. It is in the tapestry where "The Hunt" is most notably dramatized in exquisitely violent yet flowery detail, making them second to none. Indeed, there is no parallel in the male dominated art world. Men were painters and ink fillers. But then, who is the weaver of tapestries but **women**?

Do recall [Sleeping Beauty and the Feminine Divine](#), wherein I asked you to seat yourself in the midst of a Medieval audience consisting primarily of women and then listen in to the collective gasp as **Princess Aurora**, the feminine Divine character, pricked her finger on a Spindle. The Spindle wasn't anything like the material bondage of Gnosticism, intended to shackle women to the home, as modern feminists would attempt to rework it. No, the Spindle was handed to Eve, the Mother of all humanity, upon her exit from Paradise. It was therefore not only a tool designed to exemplify the very symbol of Womanhood, but also of Midwifery. Try not to overlook its intended use, which was to work out the Divine Woman within. The Spindle exemplified the Mysteries of Motherhood while she placed the Spindle between her legs and spun her yarn, an actual act of creation, with the yarn representing the fruit of her womb, souls being sewn into the **warp and woof** of the ages. To quote Hildegard:

“Woman is weak and looks up to a man to provide for her, just as the moon receives its strength from the sun.

For this reason, she is subject to man and should always be prepared to serve him. **For by the works of her knowledge she covers man, because she was fashioned from both flesh and blood, unlike the man, who was originally clay. On this account, even in his nakedness, he looks to woman to clothe him.**”

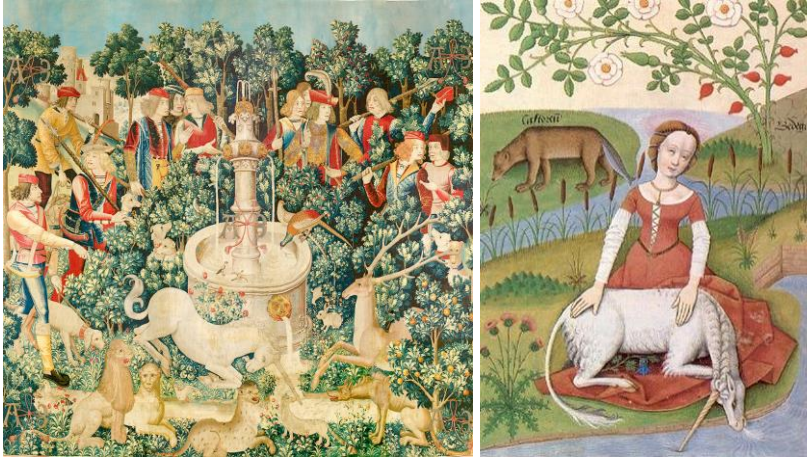
On the surface, a quote such as this can easily be taken out of context, and yet, the writer is none other than **Hildegard** of Bingen, Medieval Mystic, curator of the feminine Divine. Put in slightly a different way, she may turn out to be Millennial Kingdom residue. For Hildegard, the function of every Woman as a weaver was literal as well as metaphysical. Though Woman depended upon Man as her protector and provider, in turn, Man depended not only upon garments of linen and wool from her hands, but the garment of flesh from her womb. It goes way beyond that though. Once again, for Hildegard, the Man is to Woman what he is to the RUACH CHAKA'MAHA, or Wisdom if you prefer. Just as the Cosmos is Wisdom's vesture, so is Man the Woman's.



Well anyways, every depiction of “The Hunt” is a violent one. The Unicorn, as you well know, is impossible to track down and kill. Not even the hounds of hell can outrun him. Unless, that is, the hunting party should bait the said creature with a Virgin. That being said, many moderns will be incapable of viewing the Mysteries of heaven through the lens by which tapestry weavers saw the Kingdom, who were in all likelihood witnesses to it anyhow. Why, for example, might the Spindler's glory in

the treachery of a Virgin, thereby assuring success at the hands of the Unicorn's butchers? The Lady is a composite. She not only directs our attention to the treachery of Eve, humanities first Spindler, but also, to **Second Eve**, by which **Miryam the Mother** became the perfect Spindler, if you get my drift.

Look at how "The Unicorn Hunt" ends. The Unicorn is pierced but it is impossible for him to remain dead for long. Like the Phoenix, his death is always voluntary, designating that his resurrection is mandatory. One of the most popular images of the Medieval Unicorn happens to be what I've just shown. Though pierced, the Unicorn inhabits an enclosure. An enclosure denotes safety as well as a Garden. The Garden is Paradise. And so, with Woman's treachery, Miryam of Migdal fell from grace but then she too mastered the Second Eve role, having reclaimed her status as a 'bethulah' through penitence, quite literally becoming the betrothed of the Second A'dam afterwards. Therefore, it is Miryam of Migdal whom the **Daughters of Tsiyon** modeled themselves after. Spindler's are telling their story. Their kinsman redeemer has granted them access to Mount Tsiyon, and so, his being uncontrollably drawn to them, even though it necessitated his death, is a biography which they could glory in.



You may have noticed that not every "Unicorn Hunt" scene involves a Lady. I am showing you one richly woven tapestry which depicts the Unicorn dipping his horn into the water, thereby exposing himself to the impending slaughter, what gives? Oh, she's there alright. You just have to know how to look for her among the symbology. On closer inspection, the water flows from a fountain. Like the horn penetrating the water, the

fountain is both phallic as well as a feminine Chalice or Grail symbol. I have already shown the image of a Unicorn dipping his horn into the water some pages ago, though at the time, chose to put off the water discussion in favor of her maternity. In both instances, the Unicorn is kneeling in front of the water so that he might purify it with his horn. In this way, he is offering his soul as a sacrifice so that all the other animals can quench their thirst in the Water of Life, which his horn has anointed. The scene is dualistic to the core. The sacred moment, by which wild animals sit subdued in perfect harmony, is contrasted by the darkness which closes in upon them.



It is no coincidence whatsoever that the Unicorn Hunt tapestry is directly compared with **Leonardo da Vinci's Last Supper**. Tell me that's not a match. A scene which has Mashiach renewing the Covenant of Yermiyahu (Jeremiah) 31 on the night of his betrayal is compared with a Unicorn

purifying the Water promised to the Samaritan woman in Yochanon 4, also betrayed. Where Mashiach is seated, the phallic fountain is featured, front and center. Though the Cup of the Covenant is strangely missing from da Vinci, the feminine V-shape stage left of Mashiach notably marks the appearance of Miryam of Migdal. And of course, the Chalice is the fountain from which the water flows. Of the two, which is the chicken, and which is the egg? Official history assigns The Last Supper to the whereabouts of **1495-1498**, whereas the Unicorn tapestry is dated between **1495-1505**, hmmm.





Yet another aspect of the Medieval Bride is the **Hortus Conclusus**. It is a Latin term meaning “**enclosed garden**,” and is quite literally a Medieval genre in and of itself. Quite often, the Nativity is annunciated in the Hortus Conclusus, though we are given many depictions of Women lounging around in them aside from Miryam the Mother. The invasion of **Shushanah** in the sanctity of her Garden, victim to the prying eyes of two pervers comes to mind. Hands down though, my absolute favorite of the bunch would have to be the ‘Little Garden of Paradise’, which was painted by a **mystery artist**, simply known as **Upper Rhenish Master**, possibly from Strasbourg. In that one, we are shown the inhabitants of the Blessed Realm taking in the different senses. A crowned Woman is enjoying the self-education of a book while, at her feet, an infant learns to strum, a boy picks flowers from a tree, and a winged angel interacts with youths. The term ‘Hortus Conclusus’ derives from Song of Songs, by which we are treated to the following description.

¹⁰ How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices!

¹¹ Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell of thy garments is like the smell of Lebanon.

¹² **A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed.**

¹³ Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with **spikenard**,

¹⁴ Spikenard and saffron; calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all the chief spices:

¹⁵ **A fountain of gardens, a well of living waters**, and streams from Lebanon.

Song of Songs 4:10-15

The Bride is likened to a garden from which we find pleasant fruit, a feminine attribute for sure, and a fountain of Living Water. Make a mental note of the fountain. Specifically, the spikenard directs us to Miryam of Migdal and the [Song of Songs Connection](#). For it was she who cracked open the **nard** and anointed Mashiach with it. In fact, you will want to recall that Miryam is the only cross-reference that I can find in all of Scripture, thereby linking the Bride with an actual Woman.



And so, with Song of Songs and the Hortus Conclusus, we stumble upon another cross pollination of the Unicorn Hunt. The Lady whom the Unicorn cannot resist is none other than Miryam the Mother, sitting alone in her enclosed Garden. The fact that **Gavriy'el** the archangel is the one blowing the horn, leading the dogs towards the lap of the Lady, lends further indication that the Unicorn was a spiritual entity on par with the Phoenix. He was a resident of the Hidden Wilderness rather than the inhabitable realm. Prester John even supports that worldview when citing

in his letter the unicorns under his care, and of course, his was a kingdom which neighbored Paradise.

Inserting the Madonna into the Unicorn Hunt finally gives the Lady and the Unicorn its full peripheral vision. The slaughter of the Unicorn was one of necessity. Even his murderers fell under the predestined plan of heaven. In laying his head upon the lap of the Virgin, the Unicorn was capable of becoming manifested through Woman, forming a garment through her Spindle if you will, his ultimate goal being to lead his Bride back to his own habitation.

2 And the third day there was a marriage in Cana of Galil;
and the mother of Yahusha was there:

² And both Yahusha was called, and his Talmidiym, to the marriage.

³ And when they wanted wine, the mother of Yahusha said unto him, They have no wine.

⁴ Yahusha said unto her, **Woman, what have I to do with thee?** My hour has not yet come.

⁵ His mother said unto the servants, Whatsoever he says unto you, do it.

Yochanon 2:1-5

The relationship between Yahusha and the wedding at Cana of Galil, which he and his Talmidiym were visiting, has already been discussed. No need to repeat that pep talk again. If you need a reminder, the wedding goes with the flow of Yochanon's entire narrative, never skipping a beat, and as such, points to Yahusha as the man of honor, Miryam of Migdal his betrothed. What I failed to discuss was Yahusha's seemingly harsh criticism of his Mother when stating: "Woman, what have I to do with thee?" Liberated liberals and other ladies who fall victim to the feminist PSYOP get slapped with their Daddy issues when reading a phrase such as that one, but a Medieval Woman occupied behind her Spindle, always weaving her Soul into the fabric of the cosmos, needn't even wince. To the Bride Mystic, Yahusha's rhetorical question might read as follows:

"Woman, what do you and I, the Creator of all, have in common? Humanity is mine, that I might create all things

new, and yours as well, that through you it might be my garment.”

Of course, we would later learn in Yochanon 12 that the hour being spoken of would be one in which the Son of A'dam was glorified. The Son of A'dam did not think to accomplish his plan without first clothing himself with a Woman's garment.



There are various Lady and the Unicorn tapestries, though only one of them is known simply as ‘The Lady and the Unicorn.’ It is the most famous tapestry in the world, of any tapestry, even those absent of unicorns, and for good reason. I will try my darndest to explain why that is. The first thing you should know is that there are **six** of them, not just one. I have personally beheld the collection with my own eyes. Ask my wife. She will recall that day when I dragged the family all over town in search of the Musée de Cluny in Paris, totally worth it. Five of the tapestries are commonly interpreted as depicting the **five senses** – taste, hearing, sight, smell, and touch. The sixth one though, *oh boy*, that’s the wild card. The sixth displays the words “*À mon seul désir*” which, when translated from Pepé Le Pew to its blander English counterpart, declares: “To my only desire.”

I will take you on a tour of all six of them, and while I do, make a note of the Lion and the Unicorn, both of whom are flanking the Lady like a badass security team. But also, pay heed to her wardrobe changes. The

Lady sometimes wears red, sometimes blue, thought without question, every dress is embroidered with **gold**. She is a **Psalm 45** Bride inhabiting a **Song of Songs 4** Garden, committed to the work of a **Yochanon 2** Woman. She may even be The Bride, though I will leave that for you to decide.

The first two senses are in accord with ‘Hearing’ and ‘Smell.’ A large emphasis of [Kings and Priests of the Thousand Year Reign](#) as well as [Water Consciousness](#) and a few other papers focused upon healing frequencies and the rejuvenation of our material reality through the good vibrations of musical sound, as well as our own thoughts—spoken or not. Each tapestry is woven in the style of mille-fleurs, meaning “thousand flowers”, and there is much to smell. It is late spring though I’m more inclined to lean towards the summertime. Come summer, Nature has reached its strength and vigor. Bringing the cyclical path of the soul into the equation, as [Mystery of the Maypole](#) has shown, Summer just so happens to be the celebrated season of the Kingdom.



The next on the list belongs to the sense of ‘Taste’. Is that **Manna** I’m detecting in the chalice? Some of you will tell me those are communion wafers, and that her servant is offering the Eucharist. Since when have little girls been allowed to play the part of altar boy? The Catholic Handbook states that girls are only allowed to lead Communion in the absence of a priest, and in such an instance, it cannot be considered a Eucharist, since the Eucharist is only something that a priest can incite.

I'd much rather go with unleavened bread seeing as how the Lady and Unicorn is a Pascha tale. The fallback position would be to say the Lady really has a thing for wafers even though a moment on the lips, as the saying goes, a lifetime on the hips. But then, since when has wafers invoked the sense of 'Taste' in your mind's eye? I mean, of all the flavors to go with. Surely, Communion chips wouldn't top that list. No, that's some Manna from heaven right there, the food of choice among the resurrected sainthood. I've already covered the passages which state Manna was the food of the MK and that it tasted whatever its eater wanted it to taste like. Manna, and I'm sticking with it.



In 'Sight', the Unicorn happily looks at its own reflection in a mirror while the Lady frowns upon him. Much has been made of that one, though here is the short of it. The ancients perceived a mirror image as a reflection of the inner Divine, perhaps even a reflection of his soul. The trouble with **Narcissus**, from which we get the term **Narcissist**, is that he fell in love with his own reflection and to the point that he did not even pay attention to the beautiful woman who longed for him. His reflection eventually drew him into the pool, to which he drowned, but not before crying out to his beautiful reflection who had forsaken him. In [The Mysteries of Pooh](#), **Eeyore** the Gnostic was never capable of rising above his own reflection. Though **Pooh** retrieved his missing member from the Tree of Life in Paradise (Eeyore had lost his tail in the thickets of the material

realm, if you will recall), it appears as though he remained a narcissist from that moment forward.

I am on record stating that the Unicorn is a stand-in for Mashiach but also for Yashar'el whenever the Lion of Yahudah is involved. What we have before us then is a morality tale, which is the point of Medieval artwork, anyhow. Should the Lady embody a Second Eve, then her entire purpose is to reach down from heaven, unveiling for Man depths that cannot otherwise be disclosed. Attaining her gives Man a method by which he can know of ALAHAYAM's glory, or in reverse terms, that of ALAHAYAM which is communicable to man. She is to be the true mirror of Man. To quote once more from Hildegard, the Medieval Mystic:

“But the man had no help like himself. So. God gave him one and this was the mirror image of woman, in which the whole human race lay hidden until it should come forth in God's mighty power.”

The True mirror invokes self-awareness, which is also the Woman's purpose with Man. A'dam and Cha'uaha (Eve) were intended as mirrors, reflecting the glory of the other. Therefore, salvation cannot be achieved through self-contemplation, with its endless corridors belonging to narcissism. Gnosis of the Divine is only achieved through the act of turning away from the mirror, but rather, choosing the contemplation and the service of another. Man must reflect upon Woman, as the Woman must reflect upon Man, thereby growing in knowledge, love, and Wisdom. Which is why the Lady in 'The Lady and the Unicorn' tapestry plays a Divine role in helping the mortal Sons of Yashar'el achieve their true potential. She looks at him disappointed because he is fixed upon himself rather than Her, and even the Lion is sighing at these turn of events. If the Unicorn is to overcome his Ego, then he is expected to penetrate the subconscious and embody the Divine within, which is not only the True purpose of the reflection, but also leads to the death of the self, leading in turn to his resurrection.

The woman is subject to the man in that he sows his seed in her, as he works the earth to make it bear fruit. Does a man work the earth that it may bring forth thorns and thistles? Never, but that it may give worthy fruit. So also, this endeavor should be for the love of children and not for the wantonness of lust. Therefore, O humans, weep, and howl to your God, Whom you so often despise in

your sinning, when you sow your seed in the worst fornication and thereby become not only fornicators but murderers; for **you cast aside the mirror of God and sate your lust at will**. Therefore, the Devil always incites you to this work, knowing that you desire your lustfulness more than the joy of children.

Scivias 1:22

For Hildegard, the ultimate act of narcissism was masturbation, a self-lust leading to the spilling of seed which she ascribed to murder. But then, notice how she described the Woman. The Woman is intended to be the Mirror of God, YAHUAHA. It is in the gazing of the True Mirror that the Man is turned from himself and unified with his higher RUACH CHAKA'MAHA counterpart, whereby their intended role as little creators and co-rulers might together be played out.



The last of the five senses is 'Touch', and boy oh boy, even the Lion is blushing. Actually, he's breaking the fourth wall so as to widen our eyes at what is happening as well. Need I spell this out for you? The Lady has helped the Unicorn to overcome his narcissism, it seems. Yes, the Unicorn is also a phallic symbol. You've been waiting this entire time to hear me admit it. Well, there it is, happy now? Which brings us to the final panel.



Not sure if you noticed, but throughout nearly every scene we are shown two banners. They are flanking the Lady, reminding us of the twin pillars **Jachin** and **Boaz**. We have been over this one already. Some of you will still tell me I've just gone Masonic. No, I haven't. The Freemasons stole our heritage, which is what Inheritors and Controllers are good at. Need I remind you again that the Lion and the Unicorn, when placed together, are there to tell us that Yahudah and Ephrayim are harmoniously united, no longer vexing the other as they once did?

Imprinted upon them is the **crescent moon**, not to be confused with the crescent **moon horns** of **Ashtoreth**. I have gone over this one already. 'The Lady and the Unicorn' takes place at a specific location within our greater material realm. The crescent moon tells us where it is. The moon is a map in more ways than one. The scene is in [The Hidden Wilderness](#), the Blessed Realm, the Undying Lands, **Paradise**. She is a **Psalm 45** Bride inhabiting a **Song of Songs 4** Garden. The tent which she is about to enter is the **bridal chamber**.